

CutBank

Volume 1
Issue 80 *CutBank* 80

Article 48

Spring 2014

Contributors, Advertisement, Back Cover

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Recommended Citation

(2014) "Contributors, Advertisement, Back Cover," *CutBank*: Vol. 1 : Iss. 80 , Article 48.

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CONTRIBUTOR'S NOTES

JAMES TADD ADCOX is the author of *The Map of the System of Human Knowledge* (Tiny Hardcore Press, 2012) and a novel, *Does Not Love* (Curbside Splendor Press, forthcoming 2014). He lives in Chicago.

KIRSTIN ALLIO's novel, *Garner* (Coffee House), was a finalist for the LA Times Book Prize for First Fiction. She has received the National Book Foundation's "5 Under 35" Award, a PEN/O. Henry prize, and has published short stories, and a novella, in many journals.

JOHN R. BEARDSLEY divides his time between Evansville, Indiana, where he teaches Composition at the University of Southern Indiana, and Tallahassee, Florida, where he is pursuing a doctorate in Creative Writing at Florida State University. His poems have recently appeared or are forthcoming in *The Journal*, *Third Coast*, *American Literary Review*, and *Makeout Creek*.

LEIGH BENNETT teaches composition to unsuspecting undergrads in Boston where she breathes and writes. She holds a BA from Wellesley College and an MA in English and American Literature from Boston University. She is an MFA candidate at Bennington College.

DMITRY BORSHCH was born in Dnepropetrovsk, studied in Moscow, and today lives in New York. His paintings have been exhibited at the National Arts Club (New York), Brecht Forum (New York), ISE Cultural Foundation (New York), the State Russian Museum (Saint Petersburg).

HISHAM BUSTANI has three published collections of short fiction in Arabic, and is acclaimed for his contemporary themes, style, and language. His translated stories have appeared in *The Saint Ann's Review*, *The Common*, and *World Literature Today*. He was recently listed by *The Culture Trip* website as one of the six best contemporary writers in Jordan.

JUSTIN CARROLL was born in California and raised in Montana. He has an MFA from Texas State University and is an assistant editor for the Austin-based literary journal *Unstuck*. His work has been previously published in *Juked* and *Gulf Coast*.

JAMES D'AGOSTINO is the author of *Nude With Anything* (New Issues Press) and *Slur Oeuvre* (New Michigan Press). He directs the BFA program in creative writing at Truman State University.

ALLISON DAVIS is the author of *Poppy Seeds* (KSU Press, 2013). Born and raised in Youngstown, Ohio, she lives in California where she is a Wallace Stegner Fellow at Stanford University.

CODY ERNST's work has appeared in *Word Riot*. He is currently pursuing an MFA in The Writing Seminars at Johns Hopkins University.

LEAH FALK is from Pittsburgh. Her poems can be found in issues of *Kenyon Review*, *Smartish Pace*, *FIELD* and other journals. She is at work on a collection of poems about the life and ideas of Alan Turing.

LEORA FRIDMAN is the author of "Precious Coast" (H_ngm_n B_ks), "On the architecture" and "Essential Nature" (The New Megaphone), and "Eduardo Milán: Poems" (Toad Press). With Kelin Loe, she edits *Spoke Too Soon: A Journal of the Longer*.

JASON GORDON was born and raised in Baltimore, Maryland. His work has appeared in *Amethyst Arsenic*, *Cleaver*, *Poetry International*, *Presa*, and *Weave*, among others. He currently lives in Catonsville, Maryland, teaching English at a middle school for dyslexic children.

ANNIE GUTHRIE is a writer and jeweler living in Tucson. Her book *the good dark* is forthcoming from Tupelo Press. She teaches Oracular Writing at the University of Arizona Poetry Center.

BRADLEY HARRISON is a graduate of the Michener Center for Writers at the University of Texas in Austin. His work can be found in *New American Writing*, *Forklift Ohio*, *West Branch*, *Best New Poets 2012* and elsewhere. His chapbook *Diorama of a People, Burning* is available from Ricochet Editions (2012). He currently teaches at Truman State University.

VEDRAN HUSIĆ was born in Mostar, Bosnia and Herzegovina. His fiction is published in *Witness*, *North American Review*, *The Massachusetts Review*, and elsewhere. Currently, he is a Writing Fellow at the Fine Arts Work Center in Provincetown, Massachusetts.

HANAE JONAS lives in Vermont. Other poems have appeared or are forthcoming in *Handsome* and *DIAGRAM*.

BECCA KLAVER is the author of the poetry collection *LA Liminal* (Kore Press, 2010) and several chapbooks, including *Nonstop Pop* (Bloof Books, 2013) and *Merrily, Merrily* (Lame House Press, 2013). She is a PhD candidate in English at Rutgers University and lives in Brooklyn, NY.

KEEGAN LESTER's poems have been published in or are forthcoming from: *The Barn Owl Review*, *Ilk Journal*, *Sixth Finch*, *Moon City Review* and *Death Hums*, among others. He is a cofounder of the journal *Souvenir* and lives in Morgantown, West Virginia.

JEN LEVITT received her MFA from NYU. She lives in New York City and teaches high school students.

EMILY HO is an MFA graduate from Brigham Young University. Her work has appeared or is forthcoming in *Pleiades*, *Anti-*, *Booth*, and elsewhere. She's also the recipient of an Academy of American Poets prize, and a Hart-Larsen poetry prize.

KELLY MOFFETT's collection, *A Thousand Black Wings*, will be out February 2014 through Salmon Poetry. Her work has appeared in journals such as *Colorado Review*, *Redactions*, *Cincinnati Review* and *Rattle*. She teaches poetry at Northern Kentucky University.

NAOMI MULVIHILL is currently a fellow at the Fine Arts Work Center in Provincetown. Her poems have appeared or are forthcoming in *Iron Horse Literary Review*, *New Orleans Review*, *Cave Wall* and others.

CHRISTINA OLSON is the author of a book of poems, *Before I Came Home Naked*. Recent writing has appeared, or is forthcoming, in *The Southern Review*, *River Styx*, *Gastronomica*, *Nimrod*, and *Salamander*. She is the poetry editor of *Midwestern Gothic*, and lives both in Georgia and online at www.thedrevlow-olsonshow.com.

JODY RAMBO's first collection, *Tethering World*, was published in 2011 by The Kent State UP. Her poems have appeared in *Barrow Street*, *Colorado Review*, *Gulf Coast*, *Virginia Quarterly Review*, and others. She lives in Springfield, Ohio, where she teaches at Wittenberg University.

ANNA REESER is an illustrator, writer and graphic designer in Seattle, WA. Her work has appeared in *The Destroyer*, *The Suisun Valley Review* and *The Nervous Breakdown*. Born and raised in a southern California chaparral valley, Anna has been moving north—first to Berkeley where she studied creative writing and printmaking, then to Seattle where she now lives with her boyfriend and cat. She loves hiking up mountains and bicycling around cities, especially at night.

SEAN RYS lives in Tucson, Arizona, where he teaches composition and creative writing at the University of Arizona. His work has previously appeared or is forthcoming in the journals *elimae*, *DIAGRAM*, *Indiana Review*, *The International Literary Quarterly* and *Devil's Lake*.

LIV STRATMAN is an MFA candidate at the University of Wisconsin-Madison, where she won the 2013 David and Jean Milofsky Prize for fiction. She divides the year between Madison and her native New York.

JACOB SUNDERLIN received an MFA from Purdue University and a poetry fellowship from the Fine Arts Work Center in Provincetown, MA. His work appears or is forthcoming in *Colorado Review*, *Cream City Review*, *Ploughshares*, and elsewhere.

DEVON TAYLOR received her MFA in creative nonfiction from the University of Memphis. Her work has appeared in the *Tottenville Review* and *Plaid Horse*. She lives in Memphis, Tennessee, where she collects stray dogs and dreams of mountains.

SAMTHAYN is an MFA student in Creative Writing at Brigham Young University in Utah. His work has been published in *Inscape: A Journal of Literature and Art*, and *likewise folio*. He is currently working on a chapbook entitled *The Disasters*.

AMISH TRIVEDI's poems can be found in *Mandorla*, *XCP*, *Esque*, *Omni-Verse*, *Noö* and forthcoming in *New American Writing*. Reviews, etc. are on *Jacket2*, *ColdFront*, and *Octopus*. He is the managing editor of *N/A* and can be found at www.amishtrivedi.com

SARAH VALLANCE recently completed an MFA in Creative Non-Fiction at City University in Hong Kong. She has a story forthcoming in the *Gettysburg Review* and is in the final stages of editing her memoir.

BRAD VOGLER's poems have appeared in places which include: *Dear Sir*, *Versal*, *Barzakh*, and *Word for/Word*, and he has work forthcoming in *Volt*, *Jacket2* and *Bestoned*. He builds and maintains the website for Delete Press (www.delete-press.org), and is the editor/web designer of *Opon* (www.opon.org). His first chapbook, *Fascicle 30*, was published by Little Red Leaves Textile Series.

DILLON J. WELCH is a writer from Southern New Hampshire. His work has appeared in *Gargoyle*, *ILK*, *PANK*, *Switchback*, and other journals. He is Poetry Co-Editor for the online quarterly, *Swarm*. Find him at: ratrapss.tumblr.com

DEREK JG WILLIAMS is an MFA candidate at UMass Boston. His poems and prose are published or forthcoming in *Best New Poets 2013*, *Bellingham Review*, *H_NGM_N*, *Knockout*, *Nailed Magazine*, and *LUMINA*, among others.

SHELLEY WONG is a Kundiman fellow and a poetry editor for *The Journal*. Her poetry has appeared or is forthcoming in *Nashville Review*, *The Adroit Journal*, *Lantern Review*, and *Linebreak*.

山寨

PACIFICA LITERARY REVIEW

CALL FOR SUBMISSIONS

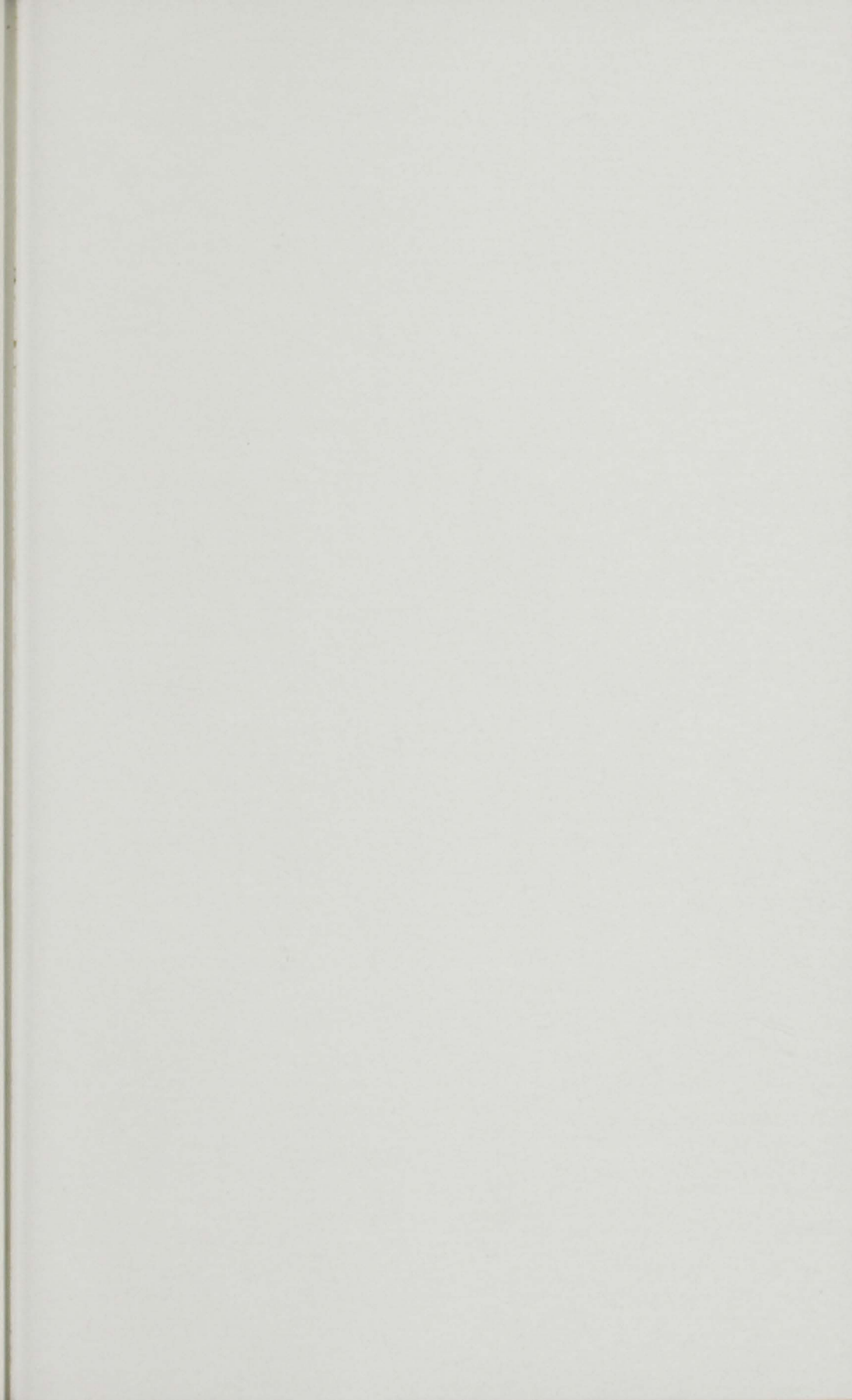
Like many things in America today, the concept of shanzhai (山寨) is imported from China. Literally, 山寨 means "mountain stronghold," where bandits and outlaws lived and did as they pleased outside the control and reach of a corrupt central government. From that context, 山寨 has evolved to describe everything from knockoff products and fly-by-night enterprises to jury-rigged devices and Chairman Mao impersonators. Novelist Yu Hua, writing of 山寨 in his 2011 book *China in Ten Words*, says:

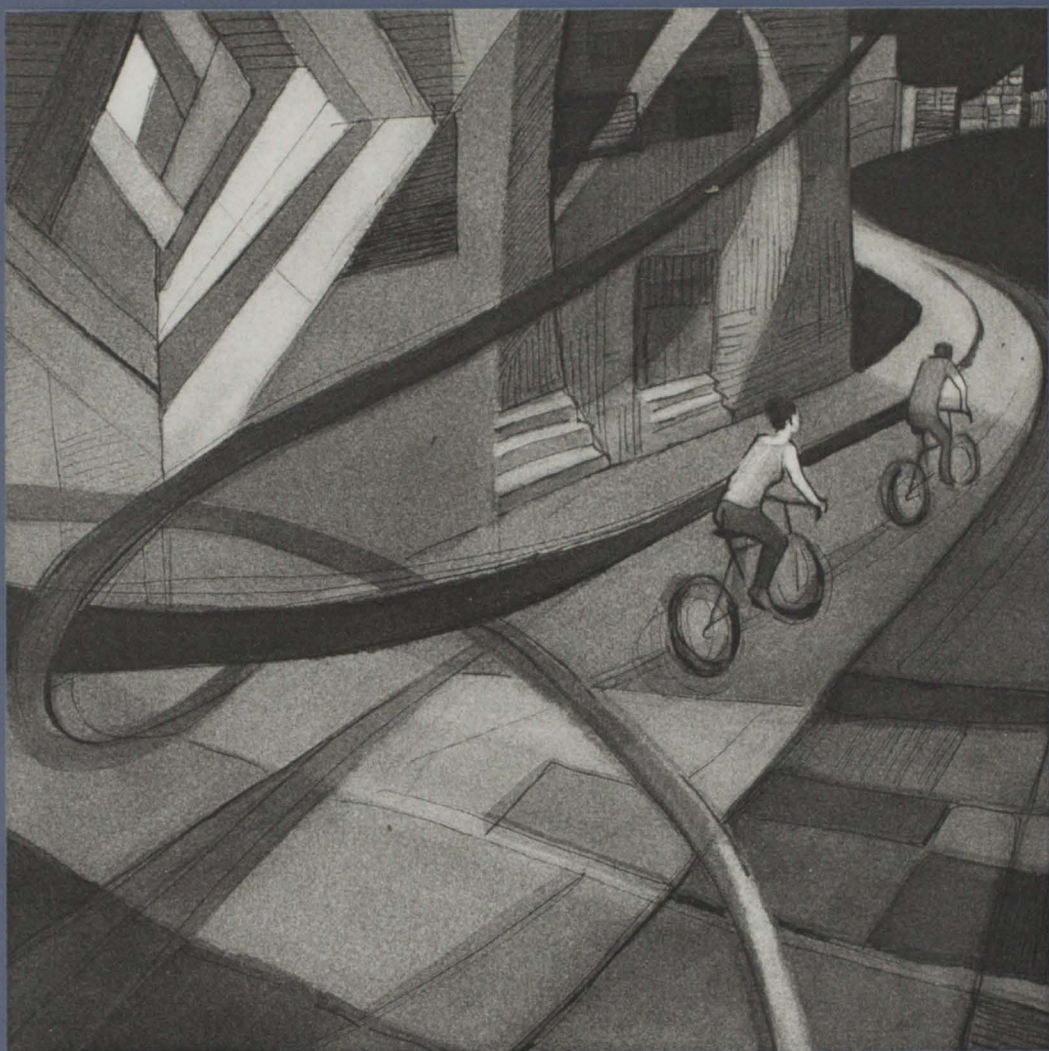
...the word [山寨] has given the word 'imitation' a new meaning...allowing it to acquire additional shades of meaning: counterfeiting, infringement, deviations from the standard, mischief, and caricature.

山寨 straddles the line between innovative design and shameless thievery, clever parody and outright mockery, between freedom from authority and the social threat that freedom represents. Every time we examine our lives and the things in it to determine what is authentic, and what is cheap imitation, we implicitly acknowledge that 山寨 is real, and that it matters. There's something threatening in the thought that much of what we construct ourselves of (and as) could be fake somehow, a rip-off of what we really want, some manufacturer's idea of what we should be. We feel duped, tricked, lessened; we were promised some articulation of self and instead got an artikulatun. There's also something liberating in the thought that perhaps the materials we've made ourselves of are unsanctioned, wildly inventive in the way they suit our particular needs, and slyly subversive. We feel vindicated, emboldened, alive; we assembled, from the detritus of the world, a self that is unique and ungovernable. PACIFICA LITERARY REVIEW seeks writing, art, and photography that engages with 山寨, that which examines what's real and what's counterfeit, what's reimagining and what's theft, what's art and what's artifice, and how much of each is in everything we do.



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ISBN 978-1-939717-04-7



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